



# *OPEN PERFECT*

*Monika Czyzyk*

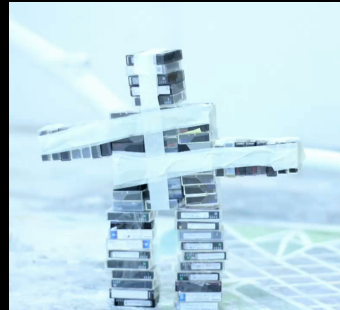




*OPEN PERFECT*  
*projects created and conceived by Monika Czyzyk*

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## **Open Perfect**

**On the basis of *BOdyssey* and *I sent him a rabbit***

**Master of Fine Art thesis project  
University of the Arts Helsinki**

**Monika Czyzyk  
2017**

**The thesis project of the Master of Fine Arts degree is composed of two public representations in the field of fine arts: Kuvan Kevät exhibition, The degree show from the Finnish Academy of Fine Arts With the installation: *I sent him a rabbit*, exhibited in Project Room in Helsinki, 2015  
Solo exhibition: *BOdyssey*, presented in the Exhibition Laboratory, in September 2016 and the documentation and written component of the thesis project.**

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# Artist statement

## *Open Perfect* [0]

Film and documentary are part of my everyday life: I have attached the camera to my body as if it was an extra limb or a third eye. This explains why I feel the camera extends my understanding of the world. My practice is lens-based and this is why I am incorporating the recorded experience into my vision of art.

I am using the camera to conceive the world and critically reflect on it. My research interrogates the changing face of alienation in contemporary society and the overproduction of images. I have been experimenting with various forms of moving image. My experimentations with the camera tend to culminate in short films that oscillate between fiction and documentary. They often feature fellow artists and filmmakers and are arranged as films within films.

Accidental situations, chance encounters in my daily life serve as starting points of my artistic process. I intuitively collect material: found footage and images constitute an integral part of my work, which I transform digitally. Scripts are hardly ever used. The process of filming followed by the on-going process of editing shape the final work: both remain open-ended for as long as the work is alive.

In 2011, I moved from Krakow, Poland to Helsinki, Finland. Ever since I have been living and working in two countries, in between places and changing perspectives. My nomadism is evident in my work. It has become part of my identity. By walking around the city like the exiled Walter Benjamin through the Parisian arcades, I undertake my very own 'Modernist projects'. I assemble and archive the objets trouvés, I document the arbitrary situations created on the way and I present my filmic collages to the world hoping people will share my fascination.

[0] The name *Open Perfect* was inspired by a conversation with the filmmaker Leslie Thornton. *Open Perfect* is the name of our not yet written manifesto. We discussed how our processes of filmmaking has much in common. Here is an excerpt of the email I received from Leslie which points out the main shared aspects "(...)we were talking one day about some things we seem to have in common, namely, a certain playfulness, but with a goal in mind. That's how I shot Peggy and Fred and it is how you are shooting Barbie. In both cases, when we get to the editing stage we are then very precise. So we take something that is quite open in its shooting phase, and it gets really sharply determined through editing. On the surface you feel the playfulness in the films, especially in the way our subjects are so at ease, but it only works as a film because of this precision we bring to it finally, which is not so evident to an untrained eye, but which is the reason something so eccentric can feel so deliberate and function well in the end. And you could mention how one day you said those two words: *Open Perfect* and I said, "That's it! That's what we do and have in common, we make things that are 'open perfect!(...)"



# 1. Introduction

*BOdyssey* is an experimental film that ask global women to speculate on some themes including feminism, politics, the family, media art, technology and the advancement of post-human kind. I am sharing their personal stories and archiving them for future generations of women.

*BOdyssey* exhibition is a multi-media installation that incorporates looped projections, paintings, and sculptural elements. At the heart of the piece is over seventeen interviews with women about their lives. For the show I created a futuristic international communication center in which the public was invited to explore and collaborate.

The device at the center of both the video production and the installation is a toy camera: the Video Girl. Video Girl is a 2010 special edition Barbie doll with a video camera and playback unit embedded in its body. I was introduced to this magnificent instrument and to real time video processing during my artist residency at Signal Culture in Upstate New York. In *BOdyssey* I use the Video Girl for its symbolic content and as an actual recording device. The project intends to build upon the role of female characters in Homer's *Odyssey*, as well as in Stanley Kubrick's pivotal sci-fi film *2001: A Space Odyssey*. These seminal works constitute the stepping stones for Astronaut Barbies quest into the future of the human species.

For the installation, I shot a Barbie Cam film which is my own personal *Odyssey*, and I have developed multifarious characters through the doll's lens. During my quest, I had the chance to meet fascinating women, whether professional filmmakers or everyday heroines, with varying cultural origins and unusual perspectives on life. I have invited them to participate in the project by providing them with their own Barbie Cam and with the request to film their respective viewpoints of the times we are living in. I have asked these women to put forth their personal comments and statements, along with whatever playfulness they might be triggered to devise, while discovering the characteristics of the Barbie Cam as both camera and female character.

## 5. *BOdyyssey* origins:

### Signal Culture Residency

I was first introduced to “The Barbie Cam Video girl”, in January 2016 in the Signal Culture Residency[1] program in Owego, New York, The Signal Culture Residency program is a continuation of the Experimental Television Center (ETC)[2]. ETC was a residency program founded in 1971 in Owego, NY by Ralph Hocking and Sherry Miller Hocking. At Signal Culture Jason and Debora Bernagozzi, Hank Rudolph and Dave Jones opened up the possibility to create new video works by providing space, community, unique electronic equipment and resources to artist residents. My time at Owego was integral to my growth as an artist as it provided me with a different perspective to artmaking. Specifically, it introduced me to analogue methods of processing and editing video and audio material in real time, and the early American video art scene. The residency is one week-long. Residents come with their footage and process it in real time. They utilize diverse machines and interfaces including: Jones four channel analog colorizers, Wobbulator, Eurorack audio synthesis systems, Raster Manipulators and software including Cycling 74’s max MSP / Jitter.

After my arrival, I was introduced to the immersive studio and I was taught how to use the unique video devices by one of the artists Hank Rudolph. Once I figured out the basics of the patching bay it was so exciting to see multiple live analogue video and audio feeds recorded on my digital computer. In the studio, I found rare cameras like a circuit-bent Pixelvision, a Sony Portapak, and the legendary Barbie Video Girl.

## ***B*Odysey Origins: Astronaut Barbie**

While exploring the video Barbie girl, and recording various scenes at the residency I realized I was not that interested in the actual body type, skin and clothing presented here as the ideal woman...I think she was in a party outfit. As I continued researching this product online I was surprised and excited to find out that the Barbie line of characters and jobs actually involved science and the space program. I discovered that there were over five different astronaut Barbie dolls created over the last forty years. This was really a turning point for me. I now know that the reimagined astronaut Barbie identity and costume could merge with the Barbie Video Girl camera that I recorded with in Upstate New York. These powerful female astronauts would be used symbolically and for actual recording purposes in my new art project.

## ***B*Odysey Origins: Archives A 37 90 89 Remains, A 37 90 89 Reloaded**

At the Signal Culture residency I was experimenting with creating sounds by looping phrases from random audio cassettes, purchased in a local flea market and performing readings of the transcript of NASA's Apollo 11 moon mission. By the end of the week I created the *B*Odysey soundtrack. Some of the materials processed included archival recordings from a Finnish television station of the first landing on the moon, as well as appropriated VHS tapes from NASA TV. I was very interested in research relating to the first manned moon landing, as I was invited by Barbara Vanderlinden to work on an exhibition called: *Archives A 37 90 89 Remains, A 37 90 89 Reloaded*[3]. Vanderlinden a video work based on the material from the first landing on the moon in 1969.

## ***B*Odyssey Origins: Moonlanding hoax**

In my research, I came across several online recordings of Stanley Kubrick purportedly faking the 1969 moon landing. I was surprised by how many sites were dedicated to the fictional idea of the famous director and his alleged involvement in this global hoax. According to many conspiracy devotees, NASA's invitation to Kubrick to create a fake moon landing in a controlled studio environment was based on Kubrick's innovative masterpiece, *2001: A Space Odyssey*. I discovered a fascinating video posted on YouTube website, where a Stanley Kubrick impersonator is confessing that the moonlanding of Apollo 11 never happened. Inspired by this online confession I invited my friend Thomas Zummer to reenact the confession of the Kubrick's impersonator and add a line that the first one on the moon was Barbie. I later juxtaposed both video scenes together.

## ***B*Odyssey Origins: Athena**

Still fascinated with the idea of a simulated moon landing I got the chance to interview one of the archivists who worked at the Stanley Kubrick Archives in London, England. I asked him several questions about the Moon landing hoax story as well as questions about the HAL 9000 artificial intelligence system used in his film. His answers to my questions around the origins of HAL 9000 were really interesting and became a part to the *B*Odyssey story adding a female artificial intelligence character named Athena. The Athena computer was based on the Greek goddess of wisdom, craft and diplomacy and had a feminine voice and persona. Athena was later replaced by HAL 9000 when IBM read the script. In the *B*Odyssey project I was interested in this kind of re-imagining of characters. This interest is evidenced via the Barbie doll mythology, through Kulfon the transhuman frog and the animated Athena.

## ***B*Odysey Exhibition - *B*Odysey Prologue**

The *B*Odysey exhibition took place 21.9 - 9.10.2016 on the second floor of the Exhibition Laboratory in Helsinki, Finland. Visitors could enter the space in two ways: from Merimiehenkatu street, or through the main entrance of the gallery passing by the “Fail better” project space run by Ruben Ostan Vejrup. Entering from the street doors, visitors would first see a “vintage-like” pastel blue LP player continuously playing the soundtrack from the film *2001: A Space Odyssey*, in a dark blue dim light designed environment. Next to the player on the wall was the event calendar printed on magenta pink vinyl in a Barbie font listing workshops, performances and special screenings that took place during the three-week exhibition.

Visitors first encountered the “*B*Odysey Prologue” video, which is an introduction to the complete *B*Odysey world. From that film viewing a spectator could get narrative links and references, for further exploration. They would also have an introduction to the characters in the project including: Kubrick, Barbie, Frog Monika, Athena and the *B*Odysey female participants. Viewers would as well be able to experience the themes of the work including: Global feminism, Post-genderism and The NASA moon landing conspiracy. The *B*Odysey Prologue viewing station consisted of three light blue, plastic, garden, IKEA chairs produced in Poland. The unique circular-square shape become a visible sculptural element of the show. The video consisted of Genelec speakers and High Definition projection on a wall measuring approximately 2,5 m x 1,6.

The upper floor of the exhibition is a long, narrow space with low ceilings. I initially wanted to build a circular intimate sculptural space which would function as “The International Communication Centre.” I soon realized that the space was too narrow for this type of construction. Given these constraints, I spread out and activated the whole exhibition site creating multiple unique stations that were embedded with speculative sculptures, interactive video, wall paintings, projections and photographs. The individual videos were presented on walls, tables, TV screens and tablets. These videos created the *B*Odysey archive. Viewers could wander from station to station creating their own *B*Odysey narratives. Spectators encountered eighteen videos in total. On the TV screens, tablets, photo frames, and pink-circular-glass surfaces, one could see videos submitted by *B*Odysey participants. I invited women from several different countries including Poland, China, Finland, India, Mexico, France, Republic of Korea and The United States. All of the participants came from diverse cultural backgrounds, and shared their lives with the “Videogirl” for a month.

After some time, they were asked to mail me the Barbie camera and recorded footage back. In the *BOdyyssey* community there are professional artists and filmmakers including: Leslie Thornton, Charlotte Forsgård, Madeleine Roger Lacan, Lenka Cernotova and Sun Sun Yap. In a special screening series, I presented works by Leslie Thornton and Charlotte Forsgård. I have been very much influenced by Peggy and Fred in hell, an ongoing film project that Thornton has been working on for over thirty-five years. During the last year I was very fortunate to have several encounters with her discussing editing, personal histories and narrative strategies. Leslie showed her short film “*Barbie Melts*” via *BOdyyssey* productions in ICA London, BAM Art Center in Brooklyn and at Mono No Aware festival in New York City. Forsgård’s experimental video work *Period stories*, about the female reproductive system was a really nice balance of humor and serious storytelling. For the *BOdyyssey* project she brilliantly interviewed Alexa - Amazon’s online artificial intelligence with a series of specific questions revolving around human and non-human relationships.

In addition to the videos mentioned above, French choreographer Riina Koivisto and her collaborator Julie Gasnier to choreograph a dance performance based on the exhibition. Both dancers were outfitted in special costumes referencing the history of the Barbie doll. During the dance performances (including one with a drum-kit) they engaged with all aspects of the installation and created movements and sounds referencing the body, post genders and speculating on possible future transformations of the Barbie entity.

*BOdyyssey* was also involved in the Czarny Protest[4] of women in Poland. On Sunday 02.10.2016 in the Exhibition Laboratory I hosted a workshop where participants made small black hangers, symbolizing illegal abortion practices. The next day we joined the protests and filmed a demonstration of Polish women in Helsinki Senate Square. Fifteen Barbies in specially created black suits were distributed among the protestors and collectively documented the event.

*BOdyyssey* consisted of numerous weekly events, screens, projections and sculptural objects, dance performances, curations and related political workshops. My hope was that the public would enter the space and engage with the work in a free style manner and construct personal edits from the many looping video worlds. The complete gallery was transformed into the “The International Communication Center.” I was very excited to experiment with the design of the gallery space and create a variable installation that shared with the public my ongoing *BOdyyssey* fictions.

## List of the art pieces in the exhibition:

4 wall projections: Margate videoclip, Drumming on an oil tank (*BOdyssey* ceremony performance), *BOdyssey Prologue*, Swimming pool from Poland

6 TV screens: Videos from participants: Sun Sun Yap, Gabriela Monroy, Riina Koivisto, Julie Gasnier, Niina Hosiasluoma, Arja and her family, Ola Maszczynska, Kinga Kardynal, Charlotte Forsgård, Vishnu Vardhani, Kikka Rytkönen

3 table projections, videos from: Leslie Thornton, Madelaine Roger Lacan, Lenka Cernotova

1 ipad inside an antique hair dryer from the 1960's, Video by Stanislaw Czyzyk

1 Barbie cam real time projection,

17 astronaut video Barbies,

2 paintings on canvas: Cosmic care, UFO bus station from Kielce, Poland

1 glass vitrine

3 digital photo frames, Documentation of the black protest of women from Poland

1 digital print containing portraits of each participant in the project

1 drum kit

1 Chinese disabled monkey toy that rolls on the floor playing an unknown song

1 3d printed astronaut helmet

# About the subversive use of a Barbie doll

I have been working with Astronaut-Barbie-Video-Girl for over one and a half year. In 2017 I was fortunate to receive a working grant from the Finnish Cultural Foundation to continue my research and conduct more interviews with global women.

I am not a political activist, I am a video artist who found a potentiality in a Video Barbie as a technological witness to women's voices. The fact that the camera, microphone and playback screen is inside the body of a Barbie adds a lot of tension to the project, which in my opinion is needed and important.

Over the years the general public as well as many diverse feminist groups has been widely criticizing the Barbie doll. Kim Toffoletti is a feminist writer, in her book *Cyborgs and Barbie dolls. Feminism, Popular Culture and the Posthuman Body* she focuses her research specifically on how the barbie doll has been perceived in different social groups.

*"Barbie signifies fixed gender roles, heterosexual norms and consumerist values to which women must strive. Barbie is said to teach girls the codes of femininity through standards of dress, bodily ideas and modes of behavior. She is rigid and slender, always smiling and immaculately groomed and attired, mostly in pink. By playing with Barbie dolls girls learn that in order to be successful and popular women, just like Barbie, they must look good. Importantly, this fashioning of the self relies on buying clothes, makeup, and material luxuries."*[5]

In May 2013 in Berlin, Germany, a famous feminist organization based in Ukraine, called Femen, burnt Barbies on crosses as a protest of the newly opened Barbie Dream house - a temporary theme park, that was placed over the summer in Alexanderplatz. The visible presence of Barbie in the city evokes extreme reactions by many feminist groups.

As Berlin is the most tolerant and open city in Europe one can find a place where even a Barbie doll is welcome. One could have a drink (or get their hair done) at the well known bar called Barbie Deinhoff's. The retro-futurist designed performance space is a queer art outpost that curates many gender related events.

Erica Rand's book *Barbie's Queer Accessories* (1995) presents the re-appropriation of the Barbie by Queer Culture. *In her interviews with queer adults, their memories of playing with Barbie reveal the complexities and contradictions of this act to the formation of sexual identity. Particularly illuminating are the questions she raises concerning queerness in relation to mainstream and marginal discourse and the practices of cultural subversion employed as a political strategy by queer Barbie play* (Rand 1995: chapter two).[6]



Barbie has one feature that I and many other people find to be a positive aspect, which is her plasticity, malleability, possibility for change and because of that possibility of easier inscription of one's subjectivity onto the form of the variable Barbie's body.

Reading Barbie through this lens opens up something that her creator Ruth Handler, wrote about Barbie in her autobiography: *"My whole philosophy of Barbie was that through the doll, the little girl could be anything she wanted to be. Barbie always represented the fact that a woman has choices."*[7] I hope that today she would write: *My whole philosophy of Barbie is that through the doll, anybody could be anything they wanted to be. Barbie always represented the fact that a woman has choices."* The feminist writer Judith Butler proposes a theory of gender performativity. Where she claims that "Your behavior creates your gender" Nobody really is a gender from the start. (...) *The body is not passively scripted with cultural codes, as if it were a lifeless recipient of wholly pre-given cultural relations. But neither do embodied selves pre-exist the cultural conventions which essentially signify bodies. Actors are always already on the stage, within the terms of the performance. Just as a script may be enacted in various ways, and just as the play requires both text and interpretation, so the gendered body acts its part in a culturally restricted corporeal space and enacts interpretations within the confines of already existing directives.(...)Gender reality is performative which means, quite simply, that it is real only to the extent that it is performed. It seems fair to say that certain kinds of acts are usually interpreted as expressive of a gender core or identity, and that these acts either conform, to an expected gender identity or contest that expectation in some way.(...)[8]*

Thinking that gender is something that is changeable, it connects to the argument about the plasticity of Barbie, like a blank page everybody can use to create a new identity. In the BODyssey projects I have been using Barbies as a tool to perform my own and other women's identities. With its special camera feature those performances have been recorded and archived. The invited women had complete freedom to do whatever they wanted with their doll. For those who needed more guidance I prepared some questions that might inspire them and elicit certain responses. Madelaine Roger Lacan from France (a great granddaughter of Jacques Lacan) performed a physical transformation. She painted her doll's hair red, erased the manufactured printing and replaced it with her own painting, then she painted her body - her chest pink so they both would look alike. She was taking the Barbie to meetings with her friends, and for walks while recording her reality; the reality they shared. Madelaine was influenced by the presence of Astronaut Video Barbie and the responses of other people. I specifically liked her response as it directly expressed the idea of the plasticity of a Barbie doll.

# I sent him a rabbit

“Every throwaway advertisement, every difficult art-film, every news report, every .jpg stockpiled in the hard drive bears its own measure of potentiality, capable of overcoming both the actual and virtual disposition of things”[9]

## Lyrics[10]

Monika. Just say what you have in your head

OK

There was a time when I was filming a lot  
Because beautiful things were happening to me

There was a time when I was filming a lot

But then I lost it

I lost my hard drive

Three years have passed

And somehow I came back

I returned to Michendorf

I was in Berlin for an Art summer camp

Michendorf is a village close to Berlin

Three years ago I ended up there by accident

Whilst hitchhiking from Potsdam to Lehnin,

I asked a lady in a van if she could give me a ride

She couldn't

But she let me stay at her place in Michendorf

It was an old mill

They had transformed it into a strange storage space

That people can rent out space

I loved the place instantly  
There was this boat in the yard  
I slept on a red sofa in the living room  
I filmed like a maniac, even in a total darkness  
I remember I filmed a cat  
At that moment it was the most fascinating thing ever  
Next morning I went back to my summer camp  
Where people were desperately producing art  
I was riding a bike, coming back to the mill any time I could  
There was supposed to be an exhibition at the end  
I failed dramatically

There was a time when I was filming a lot  
Because beautiful things were happening to me

I wanted to tell my stories and show the mill  
But I broke my leg  
Even though the doctor in Lehnin was super nice  
I hated the world  
I have luck with people  
When I came back to Poland somebody stole my hard drives  
All my films from that summer were gone  
From Milano, Kassel, Paris, Gotheborg, Helsinki  
All my films from Michendorf were gone

There was this time when I was filming a lot  
Beautiful things were happening to me  
Then I lost it  
Three years have passed  
Somehow I came back  
I returned to Michendorf  
I found my spirit from three years ago  
I found the van lady

She was happy to hear from me  
I ended up in the storage space in Michendorf  
Looking through stuff stored there  
I called some people who kept things there  
I asked them the stories behind their objects  
Then I found a box full of mini DV's  
A filmmaker who left his stuff there six years ago  
He moved to New Mexico and thought that he will come back  
But he never did.  
He stopped paying the rent  
So Ingo and Petra got rid of his household facilities  
They kept the mini DV's  
The name of the guy is Reinhard Lorenz

With these lyrics, I began my film I sent him a rabbit. It's an imaginary song without the voice but with a text presented as one would sing it in a karaoke bar. (The song is completed at the end of the film.) I am still amused by the strangely perfect chain of events, that accompany me with creating the I sent him a rabbit film. I am not sure how to fully formulate it yet.

But I have a feeling of what it is. Have you ever had this feeling that you are not able to express yourself, by using only words? In short, I stopped believing in magic.

# Kuvan Kevät Exhibition

*I sent him a rabbit*, Film HD, 22:21 min, 2015, Finland / Germany

The film presents a personal account of the moment in my life when I lost my video archive. I return to the places where I originally filmed and by doing so, I find new material in the form of the DV tape archive of German filmmaker Reinhard Lorenz. The project was a very intense experience that randomly brought together two filmmakers, both dealing in their work with memories of past digital lives, intertwined into a new fiction. The film is composed of original documentary found footage, experimental recordings of Skype conversations, stop motion animation, as well as sound design consisting in a unique song specifically created for the video.

*I sent him a rabbit* was presented in the form of an installation and exhibited in the Project room gallery during the Kuvan Kevät degree show, that took place in May 2015 in Helsinki, Finland. The installation consisted of an HD projection of a 22 min loop of a single channel video with stereo sound, a cube monitor with fast forwarded original and unedited footage of Reinhard Lorenz and a sculpture made out of Mini DV tapes.

# Letter to Reinhard

29.06.2017 Berlin

Dear Reinhard,

Hello from Berlin.

How are you?

I was so sad when my hard drive with the I sent him a rabbit project broke. What an irony, right before you were about to copy the digitized material from your Mini DVs.

It's actually nearly impossible to retrieve the data from it :(

Isn't that a bizarre loop of events? I lost my hard drives which triggered my return to Michendorf. Then I found your archives packed in the storage boxes. You trusted me to look and absorb them. I got to know you from your videos. I could recognize your friends, colleagues, girlfriend's and family. I saw how you physically looked at different ages, I looked at your reality from your point of view. God, what a diversity of material you shot! From crazy commercials - (my favorite one is when the woman is pretending to be killed because of the lamp that falls on her), to the dance performances, family events, travel diaries, news reports, flowers, insects, you got it all! There was that scene that you recorded during a symphonic, open-air concert. You captured that moment amazingly. You focused on a portrait of a little girl who was picking up stones that she later collected inside her dress, which made her belly look big, which she emphasized by patting her stomach. Later on when some people saw my video, they viewed that scene as a metaphor for the entire piece as I collected different stories and mixed them together. Now when I think about it, it's a little bit of an odd comparison but I can see the point. One can not explain why there is a symphonic music in the background as we don't see anyone else despite the girl obsessed with small stones. It looked like I started to get to know you very well. But you knew me very little. It was a bit awkward to talk on Skype, wasn't it? Although there was a period soon before the degree show opening, that we were talking nearly every day! Thank you so much for your time!

I know that you were not happy with the result of our process. And that I took over the project, I am very thankful that you let me do that. It's been over two years since we had our last skype conversations. Do you remember when you told me after watching the edit that the film is not followed to the end, that I have been using your material but nothing really new is built from it. I partly agree with you, maybe if the circumstance were different the film would have taken a different shape. But I also wanted to make a film about the "archives". Before the discovery in Michendorf my desire was to create very colorful, dense, multi textured videos, with a narration and structure that would allow for playfulness, where I could position next to each other very different scenes and that would be logical.

For me the momentum in the project was when I randomly imported 2 seconds from each tape I took with me. I loved that diversity of scenes and sounds. Randomly they would get matched together. In terms of editing, it was important for me to show different representations of the archive as well as focus on the changing video recording technologies. Probably you noticed that as characters in the video I used monitors and different style cameras including Bolex 16mm, DV Camcorder, to DSLR's. The digitalization of your tapes was very fascinating process, it felt like looking for treasures. I remember when I started studying in Finland, the DV camcorders were still in use and I was taught how to import footage from the cassettes. It was so difficult even to find the right firewire cable or adapters that I could connect the recording device to capture the video footage, I currently no longer use Final Cut Pro which had a capture feature in it. Poor Mac users with the latest edition of the laptops have only a C-USB port. Archival work is not for you!

I think It's important to show those techniques that are about to go extinct. I used screen grab recording software to show the process of capturing the video material from mini DV tapes. I thought that it will be obvious for the viewer to understand that footage in the size of 16:9 comes from HD cameras and is of my authorship, and everything filmed in 4:3 is yours, but as I later discovered it was not that easy.

After I finished editing the rabbit, or when I was forced to finish because of the damage to my hard drive, I came across a few films that I could very much relate to. Each of them featured another media maker, that produced the archive from which the artists made their films from and about. Then I learned that we all used the same visual language: like filming the screens and video equipment, the animations, recorded skype conversations, diverse source material. The artists that I am talking about are: Akram Zitari, Clemens von Wedemeyer, Philip Scheffner.

In the Fall of 2016 I experienced Akram Zattari's, Twenty-Eight nights and a Poem made in 2014. It was like a revelation to me. I watched it at the Tate Modern in the presence of the artist. It was so insightful hearing about his process and project exploring El Madani's commercial photographic studio archive in Lebanon. It was extremely beautiful, his timing and rhythm, beautifully shot pictures, very complete in the form, exposing all the film and video technologies ever existed, in a humorous and poetic way. The film examines the changing sites, status and function of photographic practice and preservation through various analogue and digital media. Maybe Mr. Zaatari won't like my film, because it's messier in style, but we had so much in common. Right after Kuvan Kevat exhibition ended I did practical training in Berlin (we met during this time). I worked for Clemens von Wedemeyer, we visited his studio briefly. He was working on a P.O.V project. For this film, he had access to 16mm film material that his grandfather who was an engineer and officer in the German army filmed during World War Two. He used original maps of transportation routes, diaries and raw film, to revisit a disturbing historical portrait creating a new point of view about memory and family history. I was watching the footage and my task was to place it within the time and place from the map.

Clemens process was very different and more complex, from what I have experienced, but it was such a blessing to see the exhibition in NBK in Berlin a year later. To my surprise he filmed monitors and used skype conversations with his game designer in the background of one video. I will try to find and send you links to these films.

Have you ever returned to that material that you finally took from the storage?  
What are you working on this days? I am sorry that our last interactions were stressful. I know that it was very difficult situation with organizing a next storage and also painful because you had to pay huge amount of money for the rent, then the drive broke, I was late for the meeting and the worse part when I didn't answer you quickly for your email when I was traveling. I hope there will be still a possibility to meet again and maybe in some way make "I sent him a rabbit 2"

Best Monika



# Phone Call

Monika: Hello....ahh..here is Monika  
I am calling from Michendorf,  
I am now at the storage, where there are some of your things here.

Reinhard: Alright!

Monika: And you have here a nice collection of films, and I guess that you might  
be surprised that I just called,

Reinhard: I am, but I like the idea, I am a filmmaker myself, so I can't be shocked  
with ideas like that.

That was the first exchange between me and Reinhard. I called his US number, that I got from the owners of the storage space. I was very nervous before that call. I knew that likely it will be used in the film, I wanted to engage him into a further collaboration, so I really wished he would agree to be in contact with me, plus I thought it's absolutely ridiculous that here I am in Michendorf asking about his tapes. And how surprising his reaction was, I did not even mention that I am a filmmaker or artist or that I want to use his tapes. His reply was - " I am a filmmaker myself, I can't be shocked with ideas like this. Doesn't that sound a bit to calm?...sort of to cool. Of course he might just be a reserved person. But now after two years of distance from the project, it sounds to me like he arranged the whole situation, like he left his archives in Michendorf on purpose, knowing that sooner or later there will be someone who would discover him! Unfortunately for him that somebody was me!

# **Addendum: *B*Odyssey questions**

## **Questions for female participants**

Can you give your Barbie a name?

Can you film your eye?

Can you film something while you are pre-menstruating?

Can you ask your partner or male friend to unscrew the legs of the Barbie and put batteries in it?

Can you film your favorite part of your body? Do you have one? Are you comfortable with your body at all?

Can you try to film your face being still for 30s? Please look at the Barbie while doing this.

Can you film your neighborhood?

Can you film someone that you don't know well or just met?

With acetone you can remove the paint from Barbie's face. Can you paint your own face instead and film yourself doing this? A mirror could be handy.

Can you shout as loud as you can for 30s?

Can you laugh?

What was your childhood like? Are you the mother type?

Can you film your place and tell us about it?

Can you film yourself singing this song : I'm a bitch, I'm a lover, I'm a child, I'm a mother...

Can you dress up and explain to a Barbie what you are dressing up to be?

What would you discuss with a Barbie? Conversation topics can span from everyday issues to the future of womankind, technology vs. woman or other women issues.

Do you like being a woman?

Do you like being yourself?

Can you film with another camera (that could as well be a phone camera) your interactions with a Barbie? Do you like Barbies? How would you you express your feelings towards a Barbie?

What are you afraid of?

Do you think that landing on the moon really happened in 1969?

What do you think life will be like in 20, 50, a 100 years?

What was the best day of your life?

What was the biggest mistake you ever made?

What is love?

What do you believe in? Do you believe in any religion or afterlife?

What do you think religion is?

Can women be polygamous?

Can women rule the world? Will they do it better?

Given that both women and men tend to survive but only women actually reproduce, do you think that women are more in need of men and thus more socially inclined?

Do you have enemies? Do you have real friends?

Do you watch TV? If yes, what are you watching?

What is you don't like about being a woman?

What are the stereotypes of the ideal woman?

What are your political views?

Do you think Fascism's economic principles have been reaffirmed?

Do you think that history is written in war and capital or in people's souls? Would you share your history with us?

Do you believe in the right to vote? Would you go to the ballot box for everyday issues?

How much of your political views are influenced by men? Is your father, brother, partner helping you choose a specific party or candidate to vote for?

Can you share with your Barbie any current domestic or global political issues that interest you? Which topics do they bring up for you when thinking about the future of your own country or the world?

Do you think your country is your own? Do you relate to a collective national identity? Can the latter be illusory?

Do you think it's hard to be a woman in the contemporary world?

What are you dreaming about as woman?

Can you use an application on your smartphone (Motion Portrait) to animate with your voice a picture of your Barbie?

## Stanley Kubrick – Astronaut Barbie talk (excerpt)

Stanley: Good to see you Barbie!

Barbie: Great to be here with you Stan!

S: I regret -and Arthur would agree with me on this- not sticking to the initial idea of giving HAL 9000 a female voice: the voice of the goddess Athena.

B: Yeah, that was kind of a bummer for all of us women... Nevertheless I believe, my dear Stanley, you are well aware of the role attributed by Homer to his female characters.

S: Yes.

B: Of course they were much more than the seducing, servile deities they were supposed to embody. Athena's part has been decisive: in Troy, the rape of King Priam's daughter Cassandra by Ajax enrages Athena and she is initially responsible for delaying Odysseus' return to Ithaca. Later on various women -goddesses and mortal women alike- come to play a pivotal role in the *Odyssey*, for the most part a journey gravely complicated by the intervention of women.

S: Well, it took him twenty good years to get back home! Many of which were lavishly spent in the company of beautiful, powerful women...

B: Absolutely true! To name Calypso, Circe and the Sirens as trouble-makers would be unfair to Penelope, who, while waiting for her husband, had to constantly tell off suitors trying to undermine King Odysseus' fading authority. It even took her son's Telemachus intervention to discipline his mother's female, hence 'weak and fragile' disposition...

S: (quoting Homer's Telemachus) *Ulysses is not the only man who never came back from Troy, but many another went down as well as he. Go, then, within the house and busy yourself with your daily duties, your loom, your distaff, and the ordering of your servants; for speech is man's matter, and mine above all others-- for it is I who am master here.*

B: Exactly! Brilliant, isn't it? Telemachus is basically instructing Penelope that her body, the female body, has to be disciplined: it should be thrown back into the private sphere, into the interior of the house where it can attend to the maintenance of the male order, man's geneology, his sacred family line. In other words female sexuality has to be housed in order to be controlled. When exercised outdoors by wreckless women who lack the masculine trait of self-control, it can be destructive of the public order that is naturally the 'order of man'.[11]

S: Right to the point! Female sexuality is in Homer's *Odyssey* the mother of all evil...

B: Because it flows, it fluctuates, it moves around... Female sexuality holds a certain *mobile value* that disrespects male immobility: man's rooted family tree safeguarded by the house. And there you have the function of female body as sentinel of male lineage, its instrumentilization.

S: Exactly! This instrument, the tool I associate with HAL 9000 in *2001: A Space Odyssey*, man's technological invention, should have had a woman's voice!

B: But a voice which would then speak of female subordination, of the disciplining of female bodies for the purpose of (re)production of labor-power, *since the goal of capitalist society is to transform life into the capacity to work and 'dead labor'*. [12]

S: In the same way that men have to be virtually 'dead' to get around in the film...

B: Yes, it's the indoors, spacecraft-bound, spatial immobility of men in *2001: A Space Odyssey* that repudiates the female pseudo-immobility in capitalist male-order. Women, having been confined to the house, to the private sphere, are rendered immobile in order to carry out the reproductive function of new male-workers. Their body is to capitalism what the factory has been for male waged-workers: the site of their exploitation *and resistance*. [13] The word resistance is crucial: the female body is mobile. By changing it resists, it interrogates, it transgresses borders and reasons with men on the future of humankind: our future.

S: God, my curious and courageous astronauts should have been female! Think of the witch-hunt and all the female demons... What an enlightening twist!

B: Indeed. But don't worry, Stanley! Barbie is about to fix that. I am setting out to a *Bodyssey*!

\*The above text was written in 2016 by Marion Siampakou and Monika Czyzyk.

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Dienst, Richard, "*Breaking Down Godard's Histories*", *New Media, Old Media: A History and Theory Reader*, ed. Chun and Keenon, Routledge, 2006.

[1] <http://signalculture.org>

[2] <http://www.experimentalvtcenter.org>

[3] *Archives A 37 90 89 Remains, A 37 90 89 Reloaded* - (Currently an unrealized curatorial project) Archives A 37 90 89 Remains is the name of a curation proposed by Barbara Vanderlinden.

The exhibition is inspired by an international communication center that existed in Antwerp, Belgium between 1969 to 1970. That original project was called: A 37 90 89. The project coordinator for this self proclaimed anti-museum was the German curator Kasper König. Vanderlinden's curation proposes to not memorialize the original but rather as she says re-activate it with a series of dynamic projects, avant-garde gestures and methods that draw inspiration from conceptual artists and groups including fluxus etc.

[4] [www.facebook.com/protestczarny](http://www.facebook.com/protestczarny)

[5] Toffoletti, Kim, *Cyborgs and Barbie dolls. Feminism, Popular Culture and the Post human Body*, London, I.B. Taurus, 2007, p. 60.

[6] Toffoletti, Kim, *Cyborgs and Barbie dolls. Feminism, Popular Culture and the Post human Body*, London, I.B. Taurus, 2007, p. 63.

[7] Ruth Handler, *Dream Doll: The Ruth Handler Story*, Longmeadow Press, 1994

[8] Butler, Judith, *Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory* (1988)

[9] Dienst, Richard, *Breaking Down Godard's Histories*, *New Media, Old Media: A History and Theory Reader*, ed. Chun and Keenan, Routledge, 2006.

[10] Lyrics come from the first scene of *I sent him a rabbit* film by Monika Czyzyk, 2015

[11] See Wigley, *Untitled: The Housing of Gender*, in Beatriz Colomina (ed.) *Sexuality and Space*, New York: Princeton Architectural Press 1992, pp. 335-337.

[12] Federici, *Caliban And the Witch*, New York: Autonomedia 2004, p.16.

[13] Ibid.

*Open Perfect*

*I sent him a rabbit  
and  
BOdyssey*

*Documentation*



# I sent him a rabbit,


Film HD, 22:21 min, 2015, Finland / Germany

This video presents a personal account of an episode in my life when I lost my hard drives which contained my video archive. I return to the original places where I filmed and by doing so I find new inspiring material in the form of a mini DV tape archive of the filmmaker Reinhard Lorenz. The project was a very intense experience bringing together two random filmmakers both dealing with their memories of past digital lives and now intertwined together in a new fiction. The video is composed of many scenes including: the original documentary found footage, experimental recordings of our ongoing Skype conversations, stop motion animation, and a sound design that includes a unique song specifically created for the video.



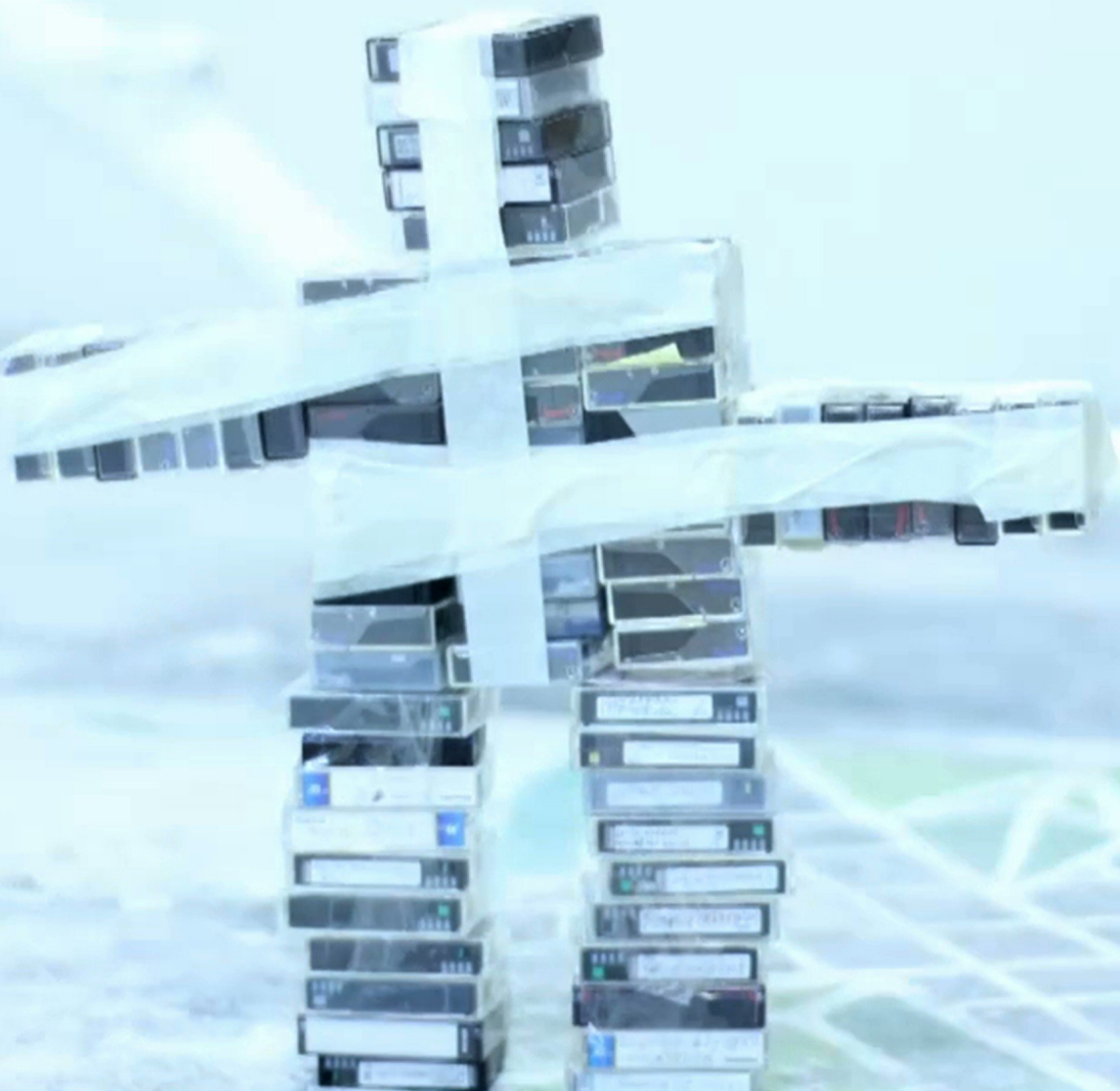
Michendorf





There was a time before when I was filming a lot









At that moment it was the most fascinating thing ever



CLOSE

Canon

*pix Lab  
Ste*

Ⓢ



***XL1***

CCD DIGITAL VIDEO CAMCORDER  
PAL



**Panasonic**

■ TITLE



103 104 105 106 107







Because beautiful things were happening to me

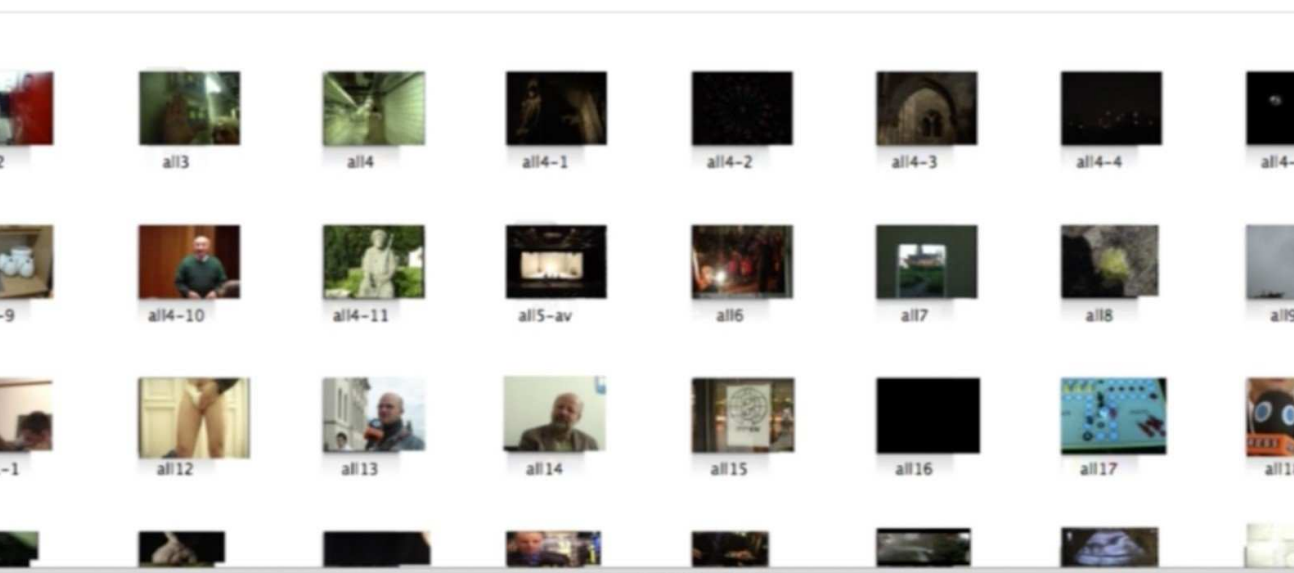
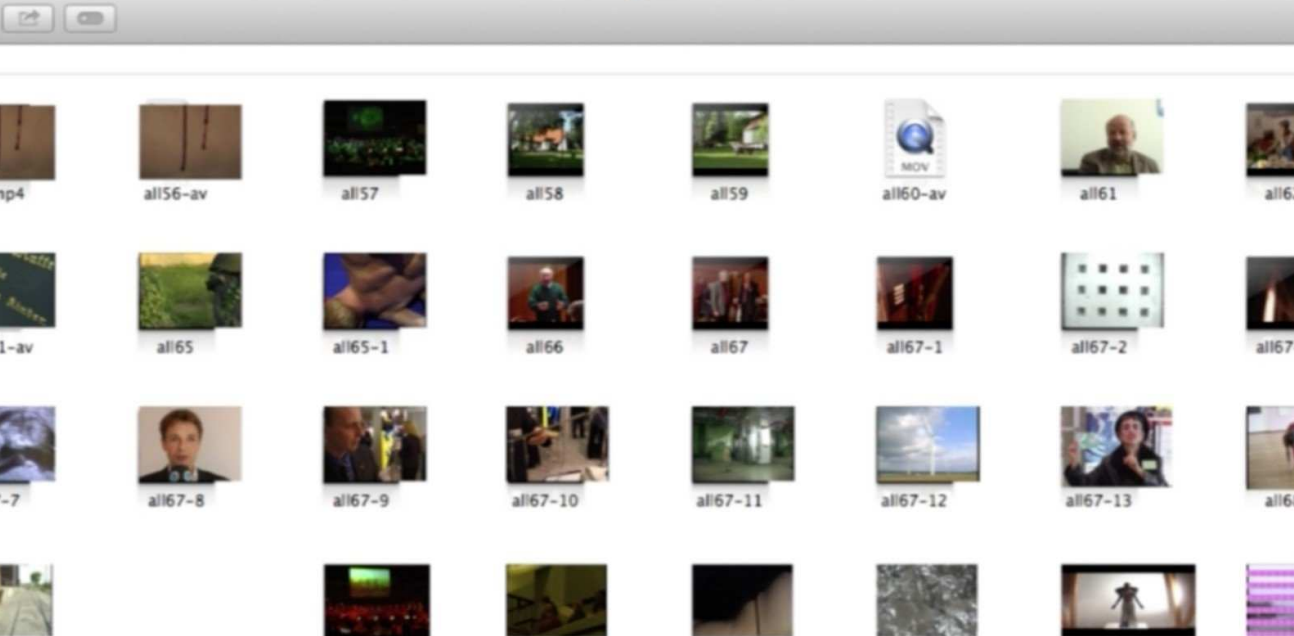


















*B*Odyssey

# Monika Czyzyk: *B*Odyssey

21.9.–9.10.2016

Exhibition Laboratory,

Merimiehenkatu 36, Helsinki, Finland

Welcome to the opening on Tuesday, September 20, 5–9pm!

*B*Odyssey is a video art project and installation that will incorporate looped projections, paintings, a photographic archive and sculptural elements that create a futuristic international communication center in which the public is invited to explore and collaborate by speculating on the technological, social and advancement of post-human kind.

The device at the center of both video production and installation is a toy camera: the Barbie Cam. Barbie Cam is a 2010 special edition Barbie doll with a video camera and playback unit embedded in its body. Artist Monika Czyzyk was introduced to this instrument and to real time video processing while being a resident artist at Signal Culture in Upstate New York.

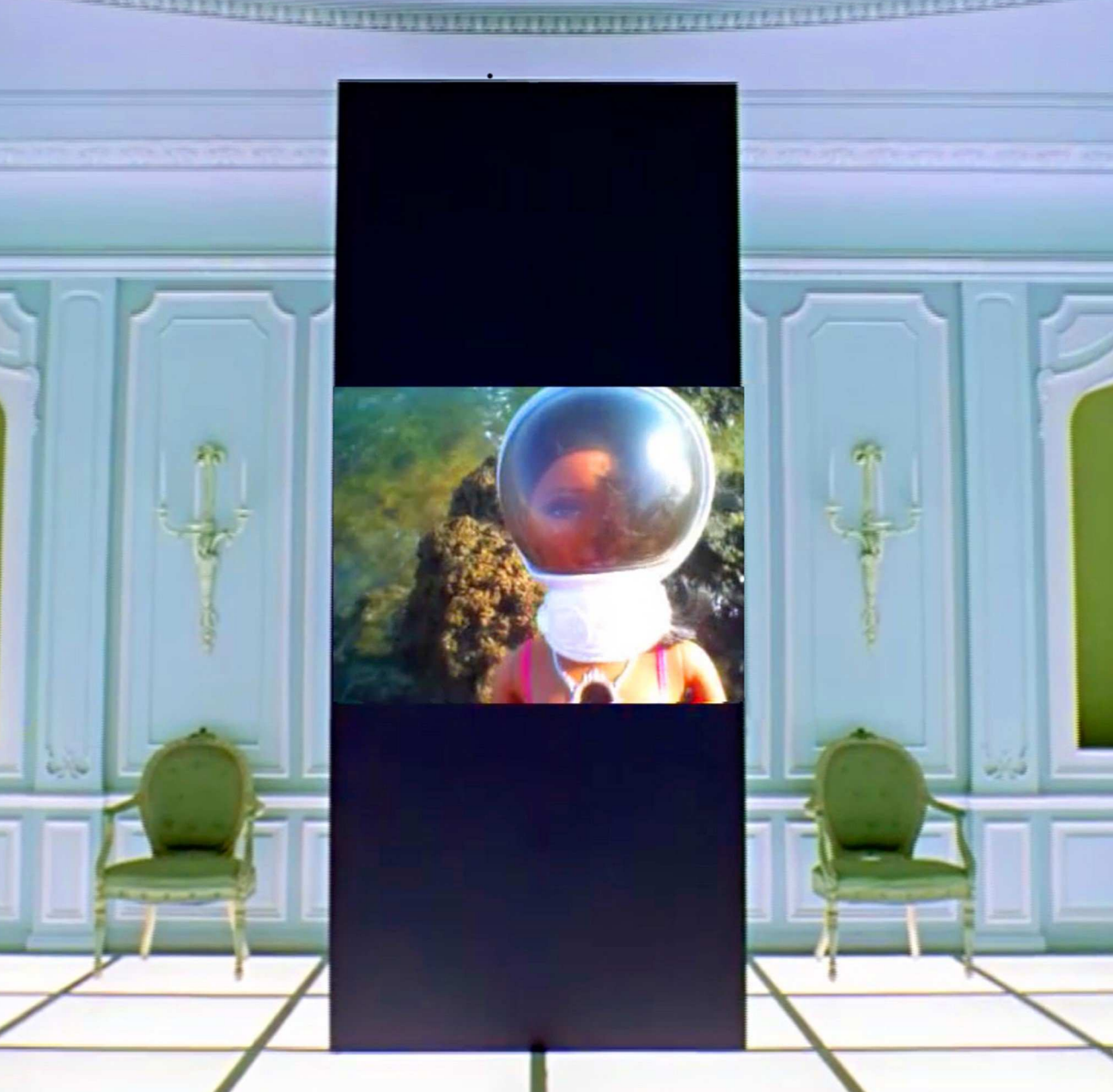
In *B*Odyssey Czyzyk uses the Barbie Cam for its symbolic content and as an actual recording device. The project intends to build upon the role of female characters in Homer's *Odyssey*, as well as in Stanley Kubrick's pivotal sci-fi film 2001: *A Space Odyssey*. These seminal works constitute the stepping stones for Astronaut Barbie's quest into the future of the human species.

For the installation Czyzyk has been shooting a Barbie Cam film which is her own personal *Odyssey*, and has come to develop multifarious characters through the doll's lens. During her quest she was granted the chance to meet fascinating female characters, whether professional filmmakers or everyday heroines, with different cultural origins and unusual perspectives on life.

She has invited them to participate in the project by providing them with their own Barbie Cam and with the request to film their respective viewpoints and perspectives of the times we are living in. She has asked these women to put forth their personal comments and statements, along with whatever playfulness they might be triggered to devise, while discovering the characteristics of the Barbie Cam as both camera and minor female character.

Czyzyk sent out on the *B*Odyssey mission seventeen Barbie Cam dolls with the expectation that some of them will come back to her and that they will screen their stories at Exhibition Laboratory, from September 21 to October 9, 2016 in Helsinki.

During the exhibition there will be a weekly schedule of thematically linked curated screenings and performance events that will unfold in several different areas of the gallery site.



# *B*Odyssey

## *Special Events:*

*22/9/2016, 18:00 - 21:00,*

*Screening of selected works by Leslie Thornton, Q&A and conversation with the artist, moderated by Monika Czyzyk*

*30/9/2016, 13:00-18:00,*

*B*Odyssey workshop, female audience is invited to create their own video with the barbie, which will become a part of the *B*Odyssey exhibition.

*7/10/2016, 17:00*

*Premiere of B*Odyssey film, single channel video edited from footage made by participants of *B*Odyssey and my own. Special screening of Charlotte Forsgård's video *Period Stories*.

*8/10/2016, 17:00,*

*MEMORYBOXin - B*Odyssey dance performance.

*Choreography: Riina Koivisto. Performers: Julie Gasnier and Riina Koivisto*

*9/10/2016, 16:00, finissage*

*MEMORYBOXin - B*Odyssey dance performance.

*Choreography: Riina Koivisto. Performers: Julie Gasnier and Riina Koivisto*

# **BOdysey (Prolog) 2017**

**BOdysey (Prolog)** to eksperymentalny film z pogranicza dokumentu i fikcji spekulatywnej. Film opowiada wyłącznie o kobietach, bazując na poufnych babskich plotkach. Lecz w tym przypadku jest to dialog między lalkami Barbie a ich bohaterkami. Narzędziem rejestrującym spotkania z uczestniczkami projektu jest Videogirl (Video-Dziewczyna) - specjalna edycja lalki Barbie. W jej piersiach tkwi ukryta kamera, w plecach umieszczony jest ekranik, a w udach przemycone są baterie AAA. Videogirl jest astronautką - reprezentantką post-women, która zdobywa wiedzę na temat świata współczesnego w dziedzinach feminizmu, polityki, rodziny, sztuki czy nowych technologii. Nawiązując do Kubrickowskiej „2001: Odysei Kosmicznej” i przeobrażając wizerunek kobiet przedstawionych w filmie, podróżuje w przyszłość ludzkiego gatunku. Poważne pytania w obliczu infantylnej Barbie. Ale czy na pewno infantylnej? Postaciami uwiecznionymi przez Videogirl są zarówno profesjonalistki z dziedziny tworzenia filmów, jak i bohaterki dnia codziennego. Każda z tych, na swój sposób fascynujących, kobiet została zaproszona do udziału w projekcie w asyście własnej Videogirl, która od tej pory miała uwieczniać jej przekonania, zapisywać opowieści, by wreszcie móc później odzwierciedlić indywidualne wyobrażenie o czasach, w których żyjemy.





B Odyssey













# **B**Odysey

Questions submitted to over seventeen female participants.

Here are some ideas of what you could do with a Barbie:

Can you give your Barbie a name?

Can you film your eye?

Can you film something while you are pre-menstruating?

Can you ask your partner or male friend to unscrew the legs of the Barbie and put batteries in it?

Can you film your favorite part of your body? Do you have one?

Are you comfortable with your body at all?

Can you try to film your face being still for 30s? Please look at the Barbie while doing this.

Can you film your neighborhood?

Can you film someone that you don't know well or just met?

With acetone you can remove the paint from Barbie's face. Can you paint your own face instead and film yourself doing this? A mirror could be handy.

Can you shout as loud as you can for 30s?

Can you laugh?

What was your childhood like? Are you the mother type?

Can you film your place and tell us about it?

Can you film yourself singing this song : I'm a bitch, I'm a lover, I'm a child, I'm a mother...

Can you dress up and explain to a Barbie what you are dressing up to be?

What would you discuss with a Barbie? Conversation topics can span from everyday issues to the future of womankind, technology vs. woman or other women issues.

Do you like being a woman?

Do you like being yourself?

Can you film with another camera (that could as well be a phone camera) your interactions with a Barbie? Do you like Barbies?

How would you you express your feelings towards a Barbie?

What are you afraid of?

Do you think that landing on the moon really happened in 1969?

What do you think life will be like in 20, 50, a 100 years?

What was the best day of your life?

What was the biggest mistake you ever made?

What is love?

What do you believe in? Do you believe in any religion or afterlife?

What do you think religion is?

Can women be polygamous?

Can women rule the world? Will they do it better?

Given that both women and men tend to survive but only women actually reproduce, do you think that women are more in need of men and thus more socially inclined?



*Do you have enemies? Do you have real friends?  
Do you watch TV? If yes, what are you watching?  
What is it you don't like about being a woman?  
What are the stereotypes of the ideal woman?  
What are your political views?  
Do you think Fascism's economic principles have been reaffirmed?  
Do you think that history is written in war and capital or in peoples souls?  
Would you share your history with us?  
Do you believe in the right to vote? Would you go to the ballot box for everyday issues?  
How much of your political views are influenced by men?  
Is your father, brother, partner helping you choose a specific party or candidate to vote for?  
Can you share with your Barbie any current domestic or global political issues that interest you?  
Which topics do they bring up for you when thinking about the future of your own country or the world?  
Do you think your country is your own?  
Do you relate to a collective national identity?  
Can the latter be illusory?  
Do you think it's hard to be a woman in the contemporary world?  
What are you dreaming about as woman?  
Can you use an application on your smartphone (MotionPortrait) to animate with your voice a picture of your Barbie? It would be great, if you could film for a few minutes every day, if this weird object became part of your reality / daily routine. You can talk to it when you are tired, you can film with it when you are doing the dishes or laundry.*

*These are some suggestions that I will further develop and resend to each one of you in individual emails. We can discuss filming options and while at it, please, be open, spontaneous and creative!*

*Thanks a lot and speak soon.  
Best, Monika*

*Text co-authored by Monika Czyzyk, Torsten Zenas Burns, Marion Siampakou.  
Edited by Marion Siampakou.*



ey



**Stanley:** *Good to see you Barbie!*

**Barbie:** *Great to be here with you Stan!*

**S:** *I regret, and Arthur would agree with me on this, not sticking to the initial idea of HAL speaking in female voice: the voice of the goddess "Athena"...*

**B:** *Yeah, that was kind of a bummer for all of us, women... I believe, Stanley, you are well aware of the role attributed to female characters by Homer.*

**S:** *Yes!*

**B:** *Of course they were more than the seducing, servile deities they were thought to embody... Athena's part is crucial: in Troy, the rape of King Priam's daughter Cassandra by Ajax enrages Athena and she is initially responsible for delaying Odysseus' return to Ithaca. Later on, various women goddesses and mortal women alike play a pivotal role in the Odyssey, for the most part, a journey gravely complicated by the intervention of women.*

**S:** *Well, it took him twenty good years to get back home, many of which were lavishly spent in the company of beautiful, powerful women...*

**B:** *Absolutely true! To name Calypso, Circe and the Sirens as troublemakers would be unfair to Penelope, who, while waiting for her husband, had to constantly tell off suitors-looking to undermine King Odysseus fading authority. It even takes her son's Telemachus intervention to discipline the female 'weak and fragile' disposition.*

**S:** (quoting Homer's Telemachus) "Ulysses is not the only man who never came back from Troy, but many another went down as well as he. Go, then, within the house and busy yourself with your daily duties, your loom, your distaff, and the ordering of your servants; for speech is man's matter, and mine above all others for it is I who am master here".

**B:** Exactly! Brilliant, isn't it? Telemachus is basically saying to Penelope that her body, the female body has to be disciplined: it should be thrown back into the private sphere, into the interior of the house where it will attend to the maintenance of the male order, man's genealogy, his sacred family line. In other words, female sexuality has to be housed in order to be controlled. When exercised outdoors by wreckless women who totally lack the male trait of selfcontrol, it can be destructive of the public order, the order of man.

**S:** To the point! Female sexuality is in Homer's Odyssey the mother of all evil..

**B:** Because it flows, it fluctuates, it moves around, it holds a certain mobile value that disrespects male immobility: man's rooted family treesafeguarded by the house. And there you have the function of female body as sentinel of male lineage, its instrumentilization.

**S:** Exactly! This instrument, the tool I associate with HAL 9000in Space Odyssey, man's technological invention, should have had a woman's voice!

**B:** But a voice which would then speak of female subordination, of the disciplining of female bodyfor the purpose of (re)production of labourpower,since the goal of capitalist society is to transform life into the capacity to work and 'dead labour'.<sup>2</sup>

**S:** In the same way that men have to be virtually 'dead' to get around in the film...

*B: It's the indoors/spacecraft spatial immobility of men in Space Odyssey that counters the female pseudoimmobility in the capitalist male order. Women having been confined indoors, to the private sphere, fulfill the reproductive function of new male workers. Their body is to capitalism what the factory has been for male waged workers: the site of their exploitation and resistance.<sup>3</sup> Women's body is mobile: it transgresses borders and reasons with men on the future of humankind. On our future.*

*S: God, my curious and courageous astronauts should have been female! Think of the witchhunt and all the female demons... What an enlightening twist!*

*B: Indeed! But don't worry, Stan. Barbie is about to fix that. I am setting out to a Bodyssey!*

*I See Wigley, "Untitled: The Housing of Gender", in Beatriz Colomina (ed.) Sexuality and Space, New York: Princeton Architectural Press 1992, pp. 335-337.*

*2 Federici, Caliban And the Witch, New York: Autonomedia 2004, p. 16.*

*3 Ibid.*



































WOMEN'S RIGHTS = WE THE PEOPLE

WOMEN'S RIGHTS ARE THE MOST IMPORTANT RIGHTS ANY PEOPLE CAN HAVE

WOMEN'S RIGHTS ARE THE MOST IMPORTANT RIGHTS ANY PEOPLE CAN HAVE

HARRY

ST. PETERS











I am  
the  
storm.

SOMEONE  
IS  
WORKER

MY PUSSY IS  
MAGICK

WOMEN'S  
RIGHTS ARE  
HUMAN  
RIGHTS

[Large green sign]

trans



*Pierwsza na księżycu była Barbie.*

























STIC PLANET





HERE TO STAY

RE...

OUR BODIES OUR CHOICE

PRO ABORTION

J.P. Morgan Tournament of Champions  
10th Anniversary  
J.P. Morgan

MeLife

25

















PUSSIES  
HAY

HUMAN RIGHTS ARE  
WOMEN'S  
RIGHTS  
AND WOMEN'S RIGHTS ARE  
HUMAN  
RIGHTS



HERE  
TO  
STAY

WE WONT  
GO BACK  
TO WORK  
UNTIL  
WE GET  
OUR RIGHTS

PUSSY POWER

20th Anniversary  
JP Morgan

PUSSY  
POWER  
UNITE  
RIDE  
UP

... WE  
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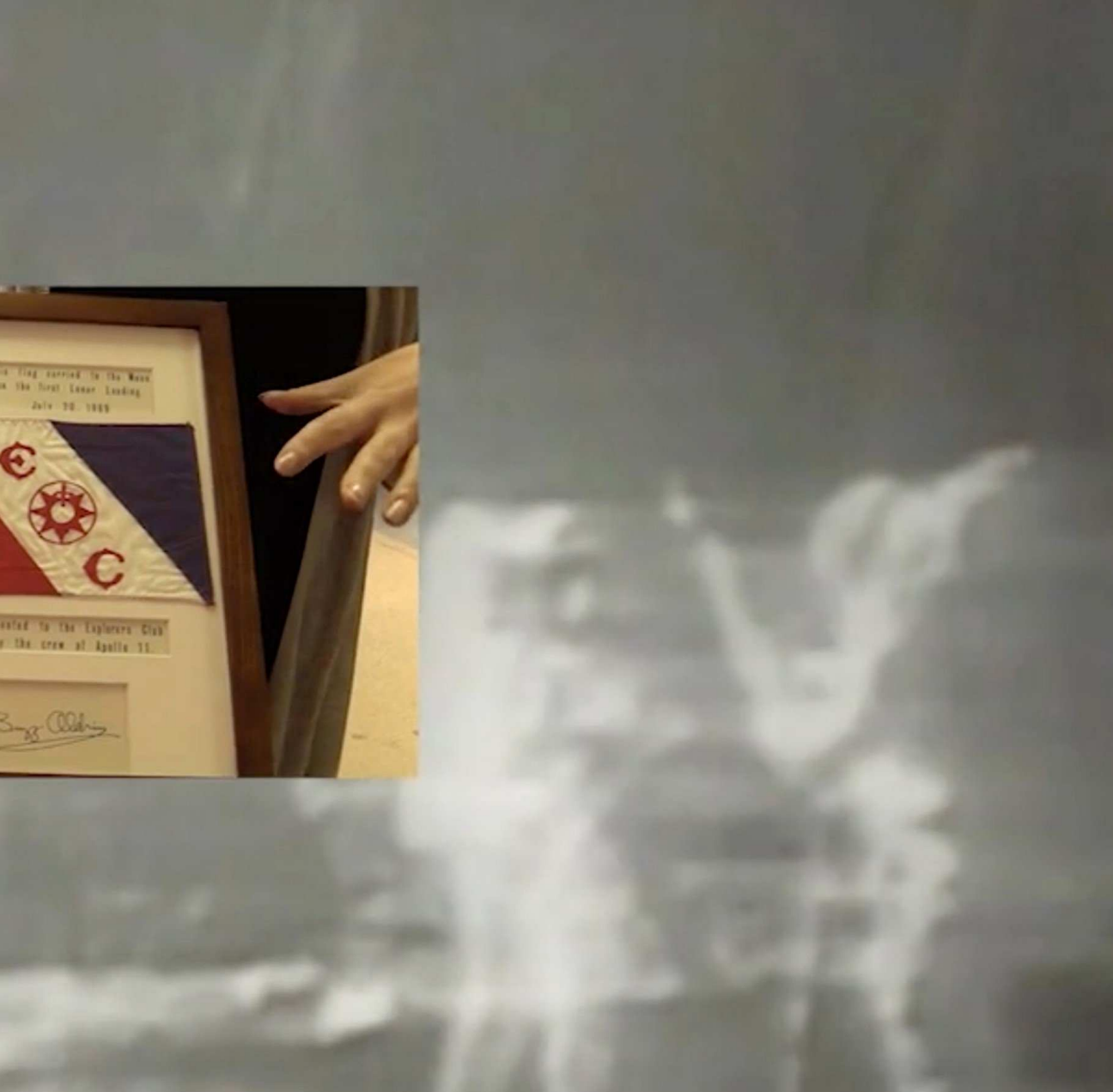
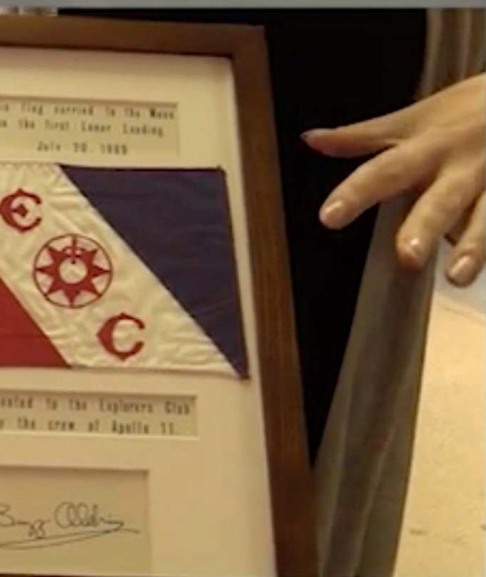






*Lenka Cernotova*








There should be more of them



A person wearing a green t-shirt is holding a baby. The baby is wearing a white protective helmet and blue protective gloves. The scene is set on a patterned bedspread. The image has a dark, grainy quality with some red and orange artifacts on the right side.

m, it would be like in the church









*Can you sing: I'm*

*What was the be*

*Can you give your*

*Can you laugh? C*

*What do you think*

*What is love?*

*a bitch, I'm lover?*

*st day in your life?*

*r Barbie a name?*

*Can you film your eye?*

*life will be in a future?*









## ***B**Odssey MEMORYBOXin*

*Compagny Kivitasku presents MEMORYBOXin  
MEMORYBOXin is a performance for two female dancers, who find their way in a spatial order through diverse rituals : measures, manipulations, adaptations, memories. They create relationships with external forms and forces. They try to identify themselves not only through the similarity but also through the differences, trying to be aware of the sense of « oneness » in the observable world.*

*In - Exhibition Laboratory, Merimiehenkatu 36, EIRA 00150 Helsinki, Finland  
in collaboration with Monika CZYZYK's BODyssey exposition  
<http://www.uniarts.fi/tapahtumat/ke-17082016-1601/monika-czyzyk-bodyssey>*

*Performance date & time*

*8/10/2016 17:00*

*9/10/2016 16:00*

*MEMORYBOXin - BODyssey dance performance.*

*Choreography: Riina Koivisto.*

*Performers: Julie Gasnier and*

*Riina Koivisto*

*Music: Pierre AGUT*

*Clothing: Anu GOULD*



*Charlotte Forsgård*





*Vishnu Vardhani*





*Riina Koivisto*









*Monika  
Czyzyk's  
BOdyssey  
&  
Charlotte  
Foresgod's  
Period Stories*

*October 7th 2016 @  
5pm / Film premiere  
& warm up screening*

*at Exhibition Lab  
(Merimiehenkatu 36)  
Helsinki, Finland*













*Kikka Rytönen*















Can you  
What is  
Can you  
Can you  
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What is

A woman with dark hair is shown in a video call window. In the foreground, there is a doll with blonde hair wearing a red top and a pink headscarf. To the right, a chat window is visible with a list of messages. At the bottom of the screen, there are four colored indicator lights: three blue and one red.

*Kinga Kardynal*







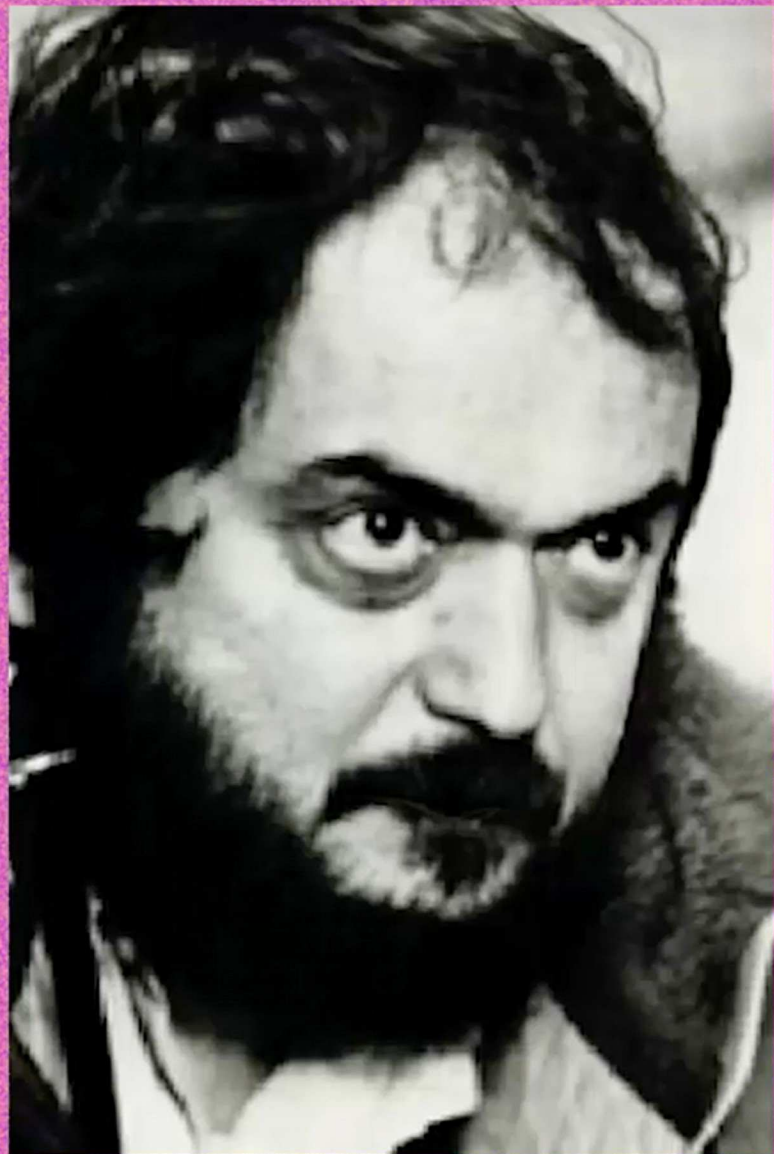






*Madelaine Roger Lacan*







*Leslie Thornton*





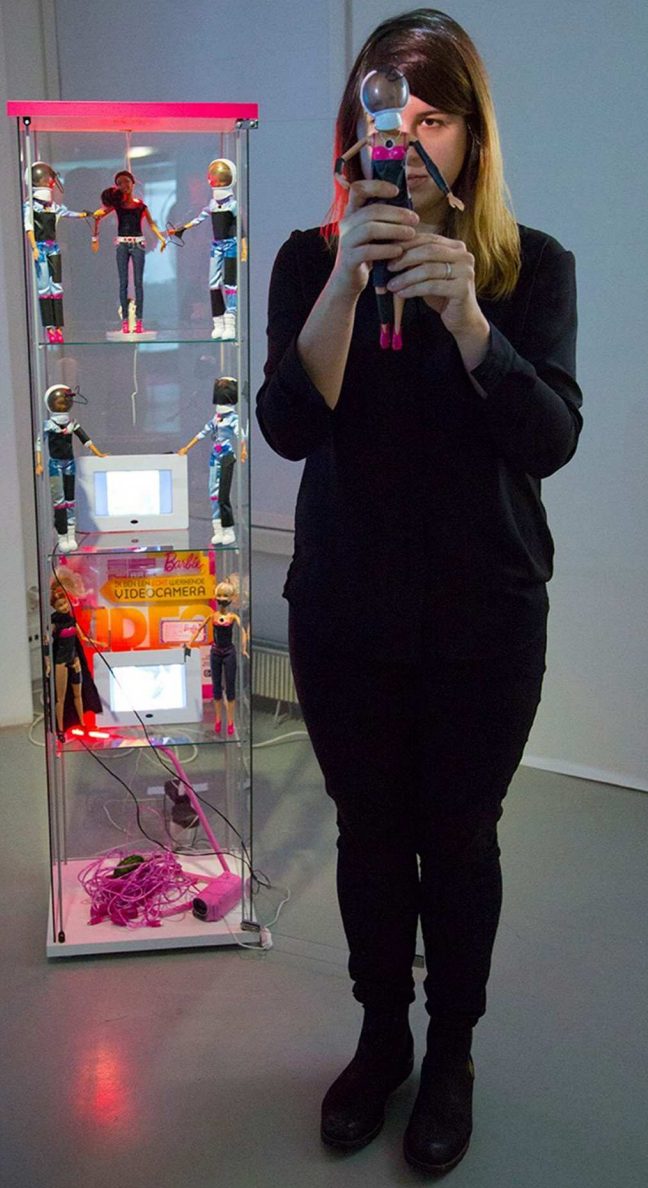








*Niina Hosiasluoma*



*Barbies are ready for a demonstration!*

*Czarny protest!!!!*

*03/10/2016 15:00*

*My barbies will join and film a demonstration of Polish women in Helsinki Senate Square - Everybody is welcome to join and there are 15 barbies available. We will meet on Monday 03/10 at 15:00 in the gallery, and then go together to a demonstration which will start at 16:00. Videos from the demonstration will be shown in the gallery.*





B Odysse









*Gabriela Monroy*

A young girl with blonde hair is standing in a room. She is wearing a pink t-shirt with a yellow graphic and patterned pants. She is holding a small object in her hands. The background shows a window with white curtains and some green plants. The lighting is somewhat dim, and the image has a slightly blurry quality.

*Arja & family*







*Sun Sun Yap*



IDEALITEIT



EMALITEIT IN BR



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Barbie  
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CAMERA

Barbie  
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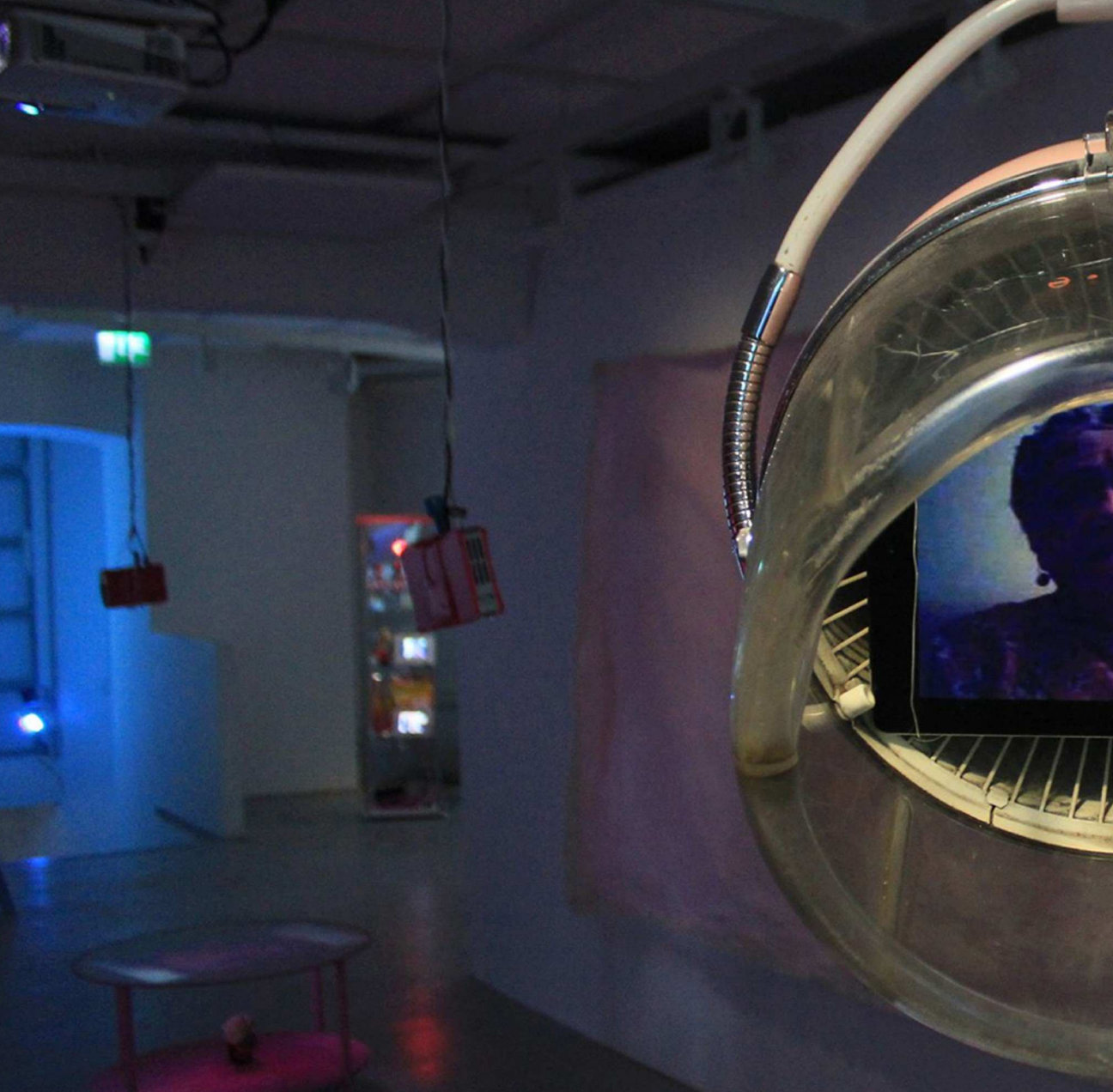
6+













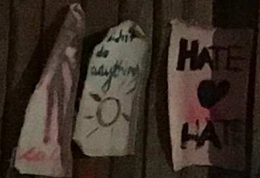
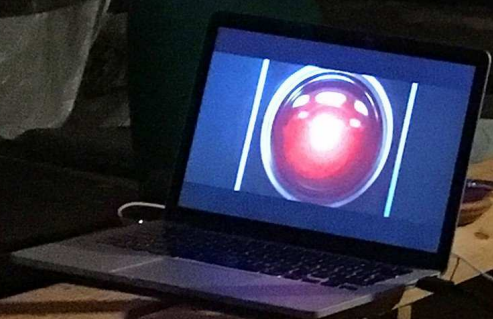






















## *Special thanks to:*

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Riina Koivisto  
Tomi Koivisto  
Gregoire Rousseau  
Lenka Cermotova  
Niina Hosiasluoma  
Mikko Lehtonen  
Aija and her family  
Agnieszka Polkrywka  
Roma Auskalnyte  
Stanislawa Czyzyk  
Madelaine Roger Lacan  
Jason & Deborah Bemagozzi  
David Jones  
Felicita  
Ola Maszczyńska  
Hemo Sipuli  
Natalia Koziel  
Witold Mazur  
Kinga Kardynal  
Marion Stampakou  
Charlotte Forsgård  
Erno-Erik Raitanen  
Vishnu Vardhani  
Sun Sun Yap  
Lars Bang Larsen  
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Margate, London, England  
BOOM Festival, Idanha-a-Nova, Portugal  
The Stanley Kubrick Archive - University of the Arts London  
Vartiosaari Island*

## **Monika Czyzyk (b.1989, Poland)**

*is an interdisciplinary artist and filmmaker living and working in Helsinki, Finland. She holds a Masters in Painting from the Academy of Fine Arts in Krakow and a Bachelors in Time and Space Arts from The Finnish Academy of Fine Arts. She is currently pursuing an MFA in Time and Space Arts at The Finnish Academy of Fine Arts. In her practice, Czyzyk works with various forms and lengths of the moving image. Her experimental, lens-based methodology combines theory with practice, the artistic with the political, professionalism with amateurism. Czyzyk's current projects Manifesto Y and BODyssey deal with the notion of utopia per se, with utopic subjects, places and situations, and seek to re-imagine possible futures of humankind. To this end, Czyzyk relocates often and participates in hybrid social and institutional formations seeking out a variety of diverse conversations, documentation and collaboration. Her most recent work, I sent him a rabbit, was awarded a residency in New York City by the Helsinki University of Fine Arts. In 2016 she was a resident at both Signal Culture, in Owego, New York and Limbo Limbo in London, England. Czyzyk also directed a short fiction film called Patrzatka and the experimental documentary film Its me the first one. Awards for this film include the prize of the governor of the swietokrzyskie province in Poland during the art competition Przedwiosnie and an honorable mention at the Off Camera Festival in Lodz, Poland. Her solo and collaborative videos and films have screened internationally in festivals and venues including, Mos Gallery, Photo fringe festival (Poland), Eurovideo Festival (Belgium), Kuva Tilla Gallery (Finland), Gallery 400, (USA), EKA G gallery, (Estonia), Union Docs, (USA), Limbo Limbo (England), EMAP 2016: The 9th Ewha international Media Art Presentation,(South Korea) and New York Institute of Technology 2016 screening series @ Communications University China (Beijing). Czyzyk will be having a forthcoming solo show at Kuva's Exhibition Laboratory gallery during September 2016 in Helsinki, Finland. [www.monikaczyzyk.org](http://www.monikaczyzyk.org)*







